

MEDIA OPERATIONS AT EQUESTRIAN EVENTS

Guidelines & Checklists

as recommended by the IAEJ



**International Alliance of Equestrian Journalists
Alliance Internationale des Journalistes Equestrs
Internationale Vereinigung der Pferdesportjournalisten**

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Guidelines & Checklists

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FOREWORD

Helping the media to provide good coverage for your competition is the most constructive and cost effective form of publicity available.

Many parties are involved in organising a sport event, and each of them has its mission and importance. Organisers, competitors, officials, all have a role to play to make the show happen and turn it into a success. The media is instrumental in gathering spectators, promoting the event, attracting and retaining the sponsors.

This booklet was developed to help Organisers provide the best possible working conditions to the media by presenting the necessary steps, decisions and actions to be taken towards the media before, during and after the event.

Bearing in mind the various scales of media activities in different parts of the world, the aim of the FEI is to provide a reference that can be useful for different levels of competitions and size of organisations. For some readers, much of the following guidelines may be superfluous, but our intention is that it will encourage a better service to the media while increasing the attractiveness of the event, and of equestrian sport in general.

The IAEJ has appointed national delegates in many countries and they, along with the FEI, are here to help organisers. An up to date list of national delegates can be found on the IAEJ website – www.equijournalists.com

1. THE PRESS OFFICER

The press has a key role to play in the publicity of an event. Any Organising Committee, even of a small event, shall appoint one person responsible for liaising with the media.

Contrary to popular belief, journalists do not merely dream of 4-star press rooms. The large majority of them are professionals looking for good working conditions such as:

- Access to competition
- Access to basic information (start lists, results, course plans)
- Access to competitors
- Working space
- Means of communications (telecommunication system)
- A friendly environment

ETHICS

Communication and press relations have their own ethical code which can be summarised as follows; 'work with the media, not against them.'

- **Be honest.** Don't try to deceive. Some times you may need to dodge the subject, but don't change basic facts. The truth has a habit of coming out, sooner or later.
- **Be open.** Frankness and transparency are the qualities that pay in the long run, rather than being evasive and secretive. If you have to withhold information, inform the media of the situation and when you will be able to release a statement.
- **Be credible.** You must be above any suspicion of hidden agendas or actions for your personal profit.
- **Don't speculate.** Stick to the facts and leave any speculating to the journalists themselves,.
- **Be friendly.** You are the public face of the organisation you represent. It is what the media perceive from you that will form an impression of your organisation and convey this identity to the public.
- **Be professional:** know your sport and your organisation, know the media and how they work.
- **Treat everybody equally.** Don't have favourites or put others at a professional disadvantage.

ROLE AND OBJECTIVES

The main role of the Press Officer and his/her staff is of course to provide information, before, during and after the event. The information should be given to the press in a proactive way. An active media information policy, where news is spontaneously and systematically offered, is the best present you can offer to media – and it will save you time to answer recurring individual questions.

The Press Officer is the boss in the press centre, and must be given clear responsibility and accountability for it. On the other hand the Press Officer needs clear recognition within the Organising Committee and must be part of the core team.

The Press Officer has a vital coordination role within the Organising Committee. He/she is the liaison between the Technical Delegate and Course Designer to determine photo and camera positions, and with the Protocol Officer for ceremonies.

The press centre staff shall be trained and properly informed about the role of each of its members. A daily briefing in the morning is essential.

Contact list

The Press Officer shall have a contact list which will include:

NECESSARY

- Press office staff
- Organising Committee key positions including President
- Officials (ground jury, veterinary commission, course designer, FEI technical delegate)
- Chefs d'équipe or trainers

PREFFERABLE

- NFs and/or FEI representatives in attendance
- IAEJ Delegate where assigned
- Sponsors representatives

2. PRESS SERVICE

OPERATIONAL DEADLINES

The Press Service should be operating according to the size/significance of the event and not later than six months prior to the event. Ideally a Press Officer should be appointed at least nine months prior to the event.

The following table shows the most important operational deadlines:

Period	Activity
6 months prior to event	<ul style="list-style-type: none"> • Set up press accreditation procedures • Set up accommodation booking procedures • Creation and/or updating of press mailing list • Preliminary information to the press • General plan for press activities • Staff recruitment • Press facilities location and plan (press centre, tribunes, etc.)
3 months prior to event	<ul style="list-style-type: none"> • Outgoing information (press releases, news) • Previews on specialised media • Updating event website
2 months prior to event	<ul style="list-style-type: none"> • Confirm press accreditation to accredited media • Outgoing information • Updating event website • Photo and camera positions to be approved by Technical Officials
1 month prior to event	<ul style="list-style-type: none"> • Production of information on competitors/event • Definition of press kits • Detailed planning for press activities during event (conferences, tours, etc.) • Guidelines for staff • Updating event website
1 week prior to event	<ul style="list-style-type: none"> • Setting up of press centre; staff training and testing procedures and facilities (technology and telecommunications, etc.)
During the event	<ul style="list-style-type: none"> • Managing of press service and facilities
1 week after the event	<ul style="list-style-type: none"> • Post event report • Press cuttings collection

ACCREDITATION

All members of the media should be clearly identified; therefore a proper accreditation system needs to be put in place.

Procedures

The accreditation process shall start six months prior to the event and all media shall be accredited before the event starts. This will allow the Press Officer to determine the size of the Press Centre and prepare adequate facilities. The Press Officer needs to pay full attention on the acceptance of accreditation requests and only grant accreditation to professional members of the media.

It is recommended that the press accreditation forms include requests for telecommunication services to be pre-booked.

Access

At any event, regardless the level of importance, press accreditation shall give access to the following areas:

- Press Centre
- Press stand
- Training areas
- Catering areas (including non-public catering services, when applicable)
- Mixed zone or Competitors stand

In accordance with FEI Regulations, press accreditations do not give access to the stabling area, although it is suggested that guided tours are organised between the press officer and stabling stewards. Giving the press the opportunity to see the stables encourages good publicity for the event.

Generally press accreditation does not give access to the field of play, with the exception of accredited photographers wearing special identification (bibs, armllets), or when special activities for the media are organised, such as course walks.

**SAMPLE
ACCREDITATION ENTRY FORM
FORMULAIRE D'ACCREDITATION**

Deadline for accreditation /Date limite pour l'accreditation:
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PLEASE REGISTER/ VEUILLEZ ACCREDITER:

First Name / Prenom	Surname / Nom
Home Address / Adresse Privée	
Phone	Email:
E-mail:	Press Card n° / Carte de Presse n°:

Name of the Company - Media / Nom de la Société /du Media	
Company - Media Full Address / Adresse Complete de la Société - du Media	
Téléphone/fax	Email:

AIPS member: yes no

IAEJ member: yes no

Daily paper, agency:
 Photographer:
 Specialised press:
 Web site:

Radio:
 TV Journalist:
 Technician:
 Online Service:

I RESERVE

- a seat in the press office yes no
- a locker yes no
- access to an ISDN-connection yes no
- a seat on the press stand yes no
- with access to an ISDN-connection from the press stand yes no
- a modem connection (at my expense) yes no
- a car-parking ticket yes no

SIGNATURE OF APPLICANT/SIGNATURE DU REQUERANT	EDITOR'S STAMP/CACHET DU MEDIA

DETAILS FOR PRESS SERVICE / CONTACT NUMBERS & E-MAILS
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PRESS CONFERENCES

A press conference shall be organised when there is a need for it and 'real news' needs to be disclosed to the media. If the news does not require direct interaction between the organisation and the media, don't organise a press conference. If the media gets the impression of poor information being disclosed during the press conference, it will discourage them from attending.

The subject and main points on the agenda of the press conference, as well as the main speakers shall be communicated to the media in advance.

Press conferences might be called in different phases of the event. In principle they are organised prior to the event presentation and during the event.

Presentation press conference prior to the event

Presentation press conference(s)

- Presentation of the Organising Committee
- Presentation of the programme
- Technical aspects (show ground, course design, etc.)
- Information on Press Service
- Sponsors
- Misc.

Press conference(s) during the event

At the end of each competition and/or day of the event, the press should be given the opportunity to meet with the relevant people (competitors, trainers, owners, officials, course designer, member of the Organising Committee, sponsors etc.).

According to the importance of the event and the press attendance, the press conference shall be held as an informal briefing between the relevant parties (competitors, technical officials, etc.) and the press.

Running order

The Press Officer shall conduct the press conference according to the following basic running order:

- Presentation of the table
- Announcement of results of the competition (top of the leader board), and updated standings if the competition is part of a series
- Short comment on the competition (number of starters, number of spectators, any relevant information).
- Press Officer asks the first open question to the interviewed person ("how do you feel.", "what is your opinion on..", etc.)
- Q&A (Q&A shall be controlled by the Press Officer, who shall invite one media representative at a time.)
- Thank you to the guests on stage and to the audience, misc. announcement (programme of the next day, etc.)

Attendance

One member of the press staff should be responsible for informing the competitors and relevant people that they are expected at the press conference, and when required accompany them right after the prize giving ceremony.

Schedule

The press conference shall be organised as quickly as possible after the conclusion of the competition. It is suggested that a general schedule of all press conferences is communicated to the accredited media at the beginning of the event including posting a notice each day.

CRISIS MANAGEMENT

There are four basic types of crisis that can occur during an equestrian competition. They are:

1. Competition related problem. i.e. major horse/rider/spectator accident
2. Veterinary / judicial related problem. i.e. doping/ rapping / abuse
3. Discipline related problem i.e. competition rules or conditions
4. General organisational problem. i.e. transport, access, electrical breakdown etc.

The Press Officer should always be involved in the crisis management team. The persons within the Organising Committee who are authorised to comment on the incident/accident shall be clearly identified and a detailed plan of action should be agreed in advance following the FEI Crisis Management Plan guidelines.

A press statement shall be transmitted to the press as soon as the exact circumstances and plan of action have been decided. In the meanwhile, the Press Officer shall be in charge of the initial response or holding statement to the press:

“The organisers are investigating the facts surrounding the incident. As soon as these are available, a full statement will be issued and a press conference held.”

Replies, either written or verbal, should be:

- calm
- objective
- clear and factual
- brief

The complete document of the FEI Crisis Management Plan is available from the FEI Sports Department.

3. PRESS FACILITIES

Convivial and comfortable working conditions are key factors. The size of the press facilities should be decided according to the size of the event and the number of media accredited. A working space needs to be provided for press at all international shows of any level.

PRESS CENTER

A standard press centre is composed of the following areas

Public areas

- a welcome desk
- a safe/storage area
- a press working area
- a photo working area
- an information area (pigeon holes/trays with starting lists, results etc.)
- an interview, and press conference area

Private areas

- Press Officer's office
- Photo Manager's office
- Webmaster's office
- Editorial staff working space

Access

The location of the press center should be clearly indicated. Access should be restricted to accredited members of the press and authorised persons (Organising Committee, competitors, FEI; NFs press officers)

Opening hours

The press center should be open at least two hours before the competition starts, and remain open 2-3 hours after the end of the competition. It is strongly recommended to allow the press to complete their work in the press center.

Size

The size shall be calculated according to the number of accredited media.

Work stations

The working space shall be minimum 1 metre per person, one electrical plug per position, minimum one phone line every three (3) positions. Photographers need a working space, preferably in a dedicated area.

Telecommunication system

An adequate telecommunication system is vital for the transmission of articles and pictures. Deadlines are critical for the media and especially for photographers, so it is imperative that 'clean' telephone lines are available as transmission times of large files can be quite long and dropped connections can lead to missed deadlines. Phone calls can

either be free of charge or charged to the user, but rates shall not be overtaxed and communicated in advance to the accredited media. In case a payphone system is installed detailed invoices shall be made available. Wireless capability is expected at larger events.

ESSENTIAL

- Tables and chairs
- Adequate lighting
- Lockers for journalists and larger lockers for photographers (bulky equipment)
- Electrical outlets
- Telephone/modem connections (analogical, ISDN, ADSL, wireless installation)
- Fax
- Access to toilets (preferably near the Press Centre)

PREFERABLE

- TV monitors (if close circuit coverage is provided)
- Relax area with drinks and snacks
- Electrical and modem adapters

Additional services

- Transport counter (shuttle service)
- Accommodation desk
- Photo lab (see Photographers)
- Tourist information point
- Post office
- Bank
- Car hire

PRESS CONFERENCE ROOM

According to the importance of the event and the press attendance, the press conference shall be held either as a formal conference with a moderator, or as an informal briefing between the interviews and the press.

Access

For important events a separate access for competitors and media is recommended.

Size and seating

A press conference room is most of the time arranged in theatre style, with a podium for the speakers. The number of seats shall be relative to the number of accredited press (approx. 1 seat every 5 accredited press).

Podium

ESSENTIAL

- Tables
- Chairs
- Water

PREFERABLE

- Tablecloth
- Name plates
- Backdrop, decoration

Depending on the size of the event, a sound system and installation for television may be required:

Audio

- Speakers
- Microphones (for the podium –depending on the number of speakers and at least one cordless microphone for the floor)
- Audio Outputs for TV and radio depending on the number of crews

TV

- Platform at least 30 cm high, 1 metre wide, positioned opposite the stage at the end of the room

PRESS STAND

The press needs adequate space to watch and follow the competitions and take notes for their reports. Table for press tribunes are preferred, but if they are not available, at least a dedicated area in the stands should be reserved for the accredited media, that could also serve as photo position.

Access

The press tribune shall be clearly identified and only accessible to accredited media and authorised personnel. A member of the press staff should be assigned to service this area.

ESSENTIAL

- Reserved tribune
- Good view of the field of play
- Separate area from the public, not far from the mixed zone
- Entrance control, security

PREFERABLE

- Tabled seats
- Electrical outlets (already installed or optional)
- Telephone/modem connection (already installed or optional)
- Monitors

Please note: in case of limited number of tabled seats it is suggested to do a pre-allocation of the seats (labelling) to the most relevant accredited journalists (preference is usually given to National daily newspapers, press agencies, National radios).

PRESS PARKING

Parking should include a reserved area for the accredited press located at a reasonable distance from the showground and press center.

4. INFORMATION

A constant flow of outgoing information regarding the event should be provided to the press before and during the event.

- Means of communications: according to the press mailing list, information (press releases and/or newsletters) should be circulated via e-mail and the official website of the event.
- During the event, information should be provided through the distribution of: press kits, press releases, press conferences. All information produced on site shall be made available to the non-attending media via fax, e-mail and the website.
- Contents of information should include:

Before the event:

ESSENTIAL

- a) Accreditation system (forms, deadlines, etc.)
- b) Travel and accommodation details, car pass (how to get to the venue, how to book the hotel, shuttles etc.)
- c) Draft schedule of the event
- d) General information
- e) List of participating nations/competitors
- f) List of key contacts

During the event:

ESSENTIAL

- g) Biographies of the competitors;
- h) Past winners of the event / Table of medals (only for Championships)
- i) Venue: fact and figures
- j) Detailed schedule of the event, including press conferences and other activities for the press (guided course walks, stable visits, tours, forums, parties, etc.)
- k) Sport description (for non-specialised media)
- l) Starting lists
- m) Course plans
- n) Results (also intermediate results if produced)
- o) Press releases

PREFERABLE

- p) Biographies of main officials (course designer, president of OC, etc.)
- q) Presentation and short history of the OC
- r) Flash quotes from competitors
- s) Figures about spectators attendance
- t) FEI Fact sheets (available from FEI Communication Department)

Please note updated biographies of international competitors are available on a dedicated section of the FEI website (direct link <http://bios.horsesport.org>)

5. STAFF AND DUTIES

Press Staff should be on duty from two days prior to the official opening of the Press Centre to the accredited media. Staff should be operational from one hour before the opening time of the Press Centre and till the closing time.

The Press Staff should be composed as shown in the table, according to the size/importance of the event. The roles indicated in **bold** are **ESSENTIAL**, the others are PREFERABLE

PRESS OFFICER					
<i>Press Centre</i>	<i>News Service</i>	<i>Photos</i>	<i>TV</i>	<i>WEB</i>	<i>Hotel/Shuttle Press Help Desk</i>
Supervisor and Logistic Manager	Supervisor	Photo Manager	Liaison Officer	Webmaster	Supervisor
Press Assistants	Reporters	Photo Assistants	Assistant	Assistant	
Technical Assistant (Technology and Telecommunication)	Flash Quote Reporters				
Translator	Results Manager				
Tribune Supervisor Tribune Runners	Competitors Liaison				

In addition to the above mentioned Press Staff the Organising Committee should provide staff for the following services: cleaning, catering, security.

The following table refers to the minimum number of staff required according to the number of accredited media:

1-20 media (without TV)	1 press officer 1 press assistant
21-50	1 press officer 2 press assistants
51-120	1 press officer 1 photo manager 2-3 press assistants 1 technical assistant 1 TV liaison officer 1 webmaster
121-200	1 press officer 1 photo manager 3-4 press assistants 1 tribune supervisor

	<ul style="list-style-type: none"> 1-2 reporters 1 TV liaison officer 1 technical assistant 1 webmaster
more	<ul style="list-style-type: none"> 1 press officer 1 press room supervisor 1 photo manager, 3 photo assistants 1 tribune supervisor 3 tribune runners 6-8 press assistants 1 results manager 1 news service supervisor 1-3 reporters 1 TV liaison officer 2 TV assistants 2 technical assistants 1 webmaster 2 website assistants 1 competitors liaison

6. PHOTOGRAPHERS

Photographers also have a key role to play in the promotion of the event; therefore attention must be paid for providing an adequate working environment.

Photographers are key members of the media as well as the written press. Guidelines as set in the previous sections apply to them as well. Due to the nature of the photographer's activity, there are specific requirements for them to work effectively and efficiently.

General requirements

- Accredited photographers have priority in the allocation of lockers for storage of their equipment, as well as for parking spaces.
- A working area for photographers should be set up in the Press Centre (see Press Facilities)
- It is important that a person of the press office staff (Photo Manager) is appointed to liaise with photographers and ensure that all requirements are met.
- There shall be a dress code for photographers if the event is televised (no shorts, no sleeveless shirts).

Identification

All accredited photographers must be provided with a special identification (armlet, bib). This identification is clearly different from other badges and must be clearly communicated to security personnel and technical officials. Bibs are to be numbered and recipients registered. A cash deposit might be asked to ensure return of the bib at the end of the event.

Photo positions

Positioning of the photographers during all phases of the event should be planned in advance by the Press Officer and, if available, the Photo Manager, and agreed with the technical officials. Position of TV cameras need to be taken into account while planning photographers' positions. TV has priority. Photo positions must be planned at a very early stage so that tickets are not sold to seats just behind the area. In the planning phase changes of the position of the sun throughout the day must be considered, and different options be offered. Photo positions might be either a defined area next to the competition arena, or a smaller clearly marked and roped-off zone with controlled access in the field of play. In the event of a lack of space either around the arena or inside, photographers should be allowed to shoot from the press stand.

Dressage: Pockets shall be organised at least on one of the two long sides as well as one on the short side opposite the judges boxes. Photographers need an unrestricted view of horses' feet in dressage competitions and therefore, particular attention should be paid to the placements of plants and advertising banners.

Jumping: if possible photo positions shall be organised inside the ring. Photographers accessing these positions should be warned not to leave the ring during the competition. They can however change position in between competitors. If there are too many accredited photographers present, a rotation system will have to be arranged by the Press Officer and the Photo Manager.

The pockets should be placed so that riders can be photographed from the left and from the right. In addition, the photographers should have access to the arena at least at two of the four sides.

Eventing, Cross country and Driving marathon: access to obstacles should be provided inside the public viewing areas, If, due to design or placement of an obstacle, free access cannot be provided, photographer' pockets should be placed in positions agreed with the FEI technical delegate and course designer. It is suggested that the photographer' bib is visible to the cross-country and marathon stewards in order to ensure that access to photo positions is not blocked, and photographers are allowed to move between obstacles by walking inside and against the ropes. There should be also viewing access to the finish line and the general training area.

Endurance: rules for positioning of the photographers on the official course are identical to the cross-country and marathon. Photographers should be given the opportunity to work within the Vet Gate area and their position should be planned and agreed in advance with the FEI technical delegate.

Ceremonies: photographers in the arena must be controlled at all times. Adequate time and access must be made available to photographers. In order to ensure the best positioning of the photographers, the Photo Manager shall be involved in the organisation of the ceremony. It is recommended that the Photo Manager ensures that the prize giver/s turns towards photographers for a few seconds. TV cameras shall not be allowed in front of photographers, but on the same line. Names and titles of those attending the ceremony (medal/prizes presenters) shall be made available to the photographers so that the proper caption is transmitted with the photographs.

Lighting

It should be noted that photographers need more light in an indoor arena than what is required by TV (1000 lux). Photographers need 1200 lux in order to deliver optimal quality pictures.

7. TV GUIDELINES

Television coverage of an event is very important and it is in the interests of an organising committee to obtain as much good TV coverage as possible. Television coverage of shows and individual competitions can vary greatly. Care must be taken to ensure broadcasters and news teams are provided with good facilities and are controlled, particularly with regards to safety. If several different broadcasters attend an event it is essential to ensure that they have been granted the appropriate rights.

The OC shall appoint, well in advance, a person to be responsible for TV and liaise with the broadcasters (TV Liaison Officer). TV Companies through their respective Directors and Producers can only produce top quality television with the full assistance and cooperation of show organisers. Most of the time, TV directors and camera operators are generalists in their knowledge of equestrian sport so appreciate assistance from a knowledgeable professional.

One of the most important factors in television is timing. Broadcasters need to prepare their schedules well in advance and timings should be agreed and finalised at least three months before the event.

Following is a basic checklist for the TV Liaison Officer, together with an alphabetical glossary of terms and broadcast explanations

CHECKLIST

9-12 months prior to event	<p>Clarify TV rights (see Rights for Television)</p> <p>Decide exactly what is to be offered to broadcaster (see Coverage)</p> <p>Find/choose Host Broadcaster</p> <p>Appoint experienced graphics and data Company</p> <p>Agree coverage and signal</p> <p>Clarify sponsorship and advertising</p> <p>Discuss Host Broadcaster facilities including camera positions</p> <p>Make contract with Host Broadcaster</p>
6 months prior to event	<p>Set up TV accreditation procedure in coordination with Press office</p> <p>Agree Host Broadcaster facilities</p> <p>Agree camera positions in coordination with FEI Technical Delegate or other official</p> <p>Finalize timings of competition</p>
3 months prior to event	<p>Make TV offer to EBU if applicable (by host broadcaster)</p> <p>Review participating broadcasters and need for commentary positions</p>
1 week prior to event	<p>Check graphics /timing</p> <p>Check advertising boards in view of camera</p>

	Assemble sponsors backdrop for interviews Obtain course plans to give to Director/Producer
During the event	Daily meeting with TV director/Producer Communicate with other broadcasters to monitor changing requirements Send out start lists, course plans, and results (including results after each round) Assist in locating riders and connections for TV interviews
1 week after event	Contact Host Broadcaster for viewing figures Obtain viewing figures from Host Broadcaster and include relevant information in end of event report

GLOSSARY AND TV RELATED ACTIVITIES

The following glossary includes explanation on terminology used in television as well as the principal duties of the TV Liaison Officer.

Accreditation - TV Producers, Directors, Production Assistants, TV Journalists and Commentators can be treated as journalists during regular equestrian events. They must have access to the press centre and broadcast compound and get all the necessary information regarding start lists, background and information on competitors and immediate results and timing services, either on-screen or on the score board, which has to be visible from the commentating positions.

Advertising and Sponsorship – Advertising and sponsorship is essential to any event. An increasing number of opportunities are available for sponsors to gain valuable exposure. These range from title sponsorship to arena boards and sponsored fences. Other opportunities include timing and data sponsorship, interview backdrops, in-gates etc. Regulations concerning advertising and sponsorship vary around the world. Restrictions and opportunities shall be clearly established with the Host Broadcaster. Organisers should be sure to establish with the Host Broadcaster exactly what is allowed and the opportunities available.

Broadcast quality tape - The most widely used format used is Betacam SP (Beta) or more commonly now the digital version is DigiBeta.

Betacam SP - This is the most widely used broadcast video format, usually referred to as “Beta”.

Briefing – At most events there is a daily briefing or production meeting. The TV Director/Producer should be invited to attend this or a separate shorter meeting held after the main briefing to ensure proper communication.

Camera positions – Positioning of the cameras is essential to providing top quality sports television. There is not only a necessity to cover the sporting event itself but considerations have to be made in respect to the sunlight (if applicable), the audience (do not want to show empty seats) and sponsorship (arena boards, sponsor fences etc). Camera positions take up space in the arena which must be considered at a very early stage so that suitable space is allocated and if possible they do not restrict the view of the audience, especially the prime seating and VIP areas.

Clean Feed - Clean International Feed is an International signal with no captions or graphics. So therefore there is no information relating to timing, scores or other competition data. Dirty feed is a signal with graphics and timing and scoring.

Commentary positions - the Organising Committee is responsible for providing the space and desks (length 2 meters). These should provide an unrestricted view of the action and related information and scoreboards, and be protected from excessive noise levels and direct sun/brightness on the monitors. Commentary positions are usually situated in the stands and preferably on the side of the main camera. The Host Broadcaster is responsible for providing commentary units and communication lines for each position, which are in turn paid for by each participating broadcasters.

Communications – it is essential to have good communications between the TV Director/Producer who will be situated in the TV production vehicle, the judges, and the person controlling the in-gate. With broadcasters schedules becoming increasingly busy, timing is very important (see Timing Schedule). It is often necessary to speed up or slow down the calls in order to meet the end times. This is achieved by controlling the rotation of each competitor entering and leaving the arena and the timing of the starting signal (bell). It is also very important that the Director/Producer is able to be informed immediately if there is a problem, particularly if it is going to cause a delay which will result in the competition finishing later than scheduled.

Contracts - An Organising Committee will own, acquire or lease certain rights; in addition all or part of these rights may be sold or leased (licensed) to other parties. According to the importance of the event, there may be a number of different contracts in place involving the FEI, the NF, organisers, promoters, and sponsors. It is essential that these contracts do not conflict. Particular care must be taken when separate classes or competitions take place at an event, which may have different rights, promoters or sponsors, etc.

There should be a clear contract between the organiser and the host broadcaster. Maximum attention and care shall be paid to avoid underestimating the value of the rights (territory, duration of contract, etc.)

Home video and Internet rights may be sold separately. These should be considered once the main TV contract is in place.

This can be a complex subject so it is advisable to seek expert advice.

Coverage - Television coverage of shows and individual competitions can vary greatly. It can range from live or delayed live coverage (involving a multi-camera outside broadcast unit), to highlights programmes, news features, news reports, sports documentaries, current affairs, and children's' programming. Therefore the requirements of the television crews and journalists will vary.

Dub copy - An exact copy of a master tape.

EBU - The European Broadcasting Union (EBU) is the organisation that represents the majority of terrestrial broadcasters in Europe. In most situations they are the state owned broadcaster, such as NOS, SVT, BBC, ARD etc. The EBU has its head office in Geneva, Switzerland, from where all the distribution of programming and news is controlled.

EBU Offer - the signal from many events is distributed through the EBU. There are a number of rules/guidelines to be followed. The host broadcaster should make an official offer to the EBU at least two months before the event (N.B. there are no financial implications for the organiser). In this “offer” they need to give information about the class time, technical information with reference to the signal and information about the rights.

EBU Transmission/Link - EBU members, including Eurosport receive their signal via the EBU. In most cases, the EBU signal is “live”. Therefore, the organisers should keep exactly to the time schedule.

EBU events – as the name suggests the EBU will distribute events that are of interest to its members. Other broadcasters can take a signal by prior arrangement. The events can be from anywhere in the world and by their nature they are of international significance.

EVS - Euro Vision Sport. This is a news clip which is edited and sent via the EBU and can be received by all EBU members and news agencies worldwide. This news clip ideally is edited by the host broadcaster and sent to the EBU as soon after the competition as possible. It is normal for it to include footage of the three highest placed competitors and the prize giving ceremony. News is very important as it allows equestrian sport and those associated with it, especially the sponsors, to be seen by the widest possible audience.

Eurosport - The major Pan-European Independent Sports satellite/cable Broadcaster. French owned with headquarters in Paris. Eurosport is a member of the EBU. Eurosport International can be received in over 50 countries and in 18 languages. In a number of territories Eurosport operates sub-channels, e.g. British Eurosport, Eurosport France. On these channels, scheduling can differ but the majority of the programming is the same as Eurosport International about 10-15% different).

Gateway – A gateway is a permanent transmission point usually a Telecom Tower from where the International TV pictures can be sent to the satellite directly.

Graphics and on-screen information - In order to provide both a domestic and international signal the broadcaster must have access to a compatible time keeping and results service. Graphics are always under the authority of the TV director or producer, but good cooperation between the event service and TV graphics is essential. For any sponsors to appear on-screen, special arrangements have to be made with the host broadcaster. For FEI Events and series, standard graphics are used in order to provide continuity and clarity for viewers. International graphics must be in English.

Host Broadcaster - The Host Broadcaster (HB), sometimes referred to as the home broadcaster, is the Television Production Company that provides the television coverage of the event. The Host Broadcaster is usually a national broadcaster, and in Europe a member of the EBU. Sometimes an independent production company is employed to act as Host Broadcaster.

In order to broadcast an event live, delayed live and, in the majority of situations, to produce highlights, it is necessary to produce a signal using a number of linked cameras. The pictures from the individual cameras are mixed together in the TV truck along with the arena sound to produce the TV signal.

The appropriate graphics, scores and time clock are added to provide the complete international signal. Normally the company providing the time keeping and results service provide this information to the broadcaster by a link. Voice-over (commentary) is then added either live on site, or at a television studio. The Host Broadcaster provides these services.

International signal - An International Signal is provided by the Host Broadcaster and is of a standard format comprised of continuous uninterrupted coverage of the event with timing and scoring (T&S), and also includes any parades and prize giving ceremonies if applicable. Name straps and other relevant information (in English), clock, scores and results together with the appropriate leader boards and final results should also be included. This is known as a dirty feed. The international signal must not have any presenters to camera, interviews, special features or advertising breaks. There are situations where the dirty feed is not required and special arrangements have to be made.

Interviews - The Organisers will need to provide a suitable interview area close to the exit of the arena in order that riders can be interviewed immediately following their ride and with minimum disruption. Suitable locations must be safe and as quiet as possible. It is also essential that TV are able to interview the winner of a class or event before the press conference (only the host broadcaster and the rights holder shall have this opportunity before the press conference in order not to delay it too long).

Sponsor backdrops can be provided which gives added exposure for sponsors.

Kiss and Cry area – A special area often referred to as the Kiss and Cry area should be set aside if possible close to the in-gate where connections of riders, e.g. owners and trainers can watch the competition. This allows for the TV cameras to shoot reaction shots which greatly add to the atmosphere. This area should be able to accommodate 5 to 8 people standing. The Host Broadcaster should be notified in advance that this facility is being provided. It is also very important to request that riders and their connections use the area.

Lighting - For televised events a minimum amount of lighting will be required to ensure top quality TV pictures. For indoor shows and night competitions especially, a minimum of 1000 lux is required in the arena.

Location requirements - The production company acting for the host broadcaster will need a location to park their production vehicles, including satellite up-link vehicles if appropriate.

The Organising Committee should provide assistance with the building of camera positions and positioning of camera equipment as well as to run cables. For safety reasons both for the public and competitors, it is essential that attention is paid to the set up of television equipment and cabling.

Special camera equipment is now used more often and can include moving cameras on rails and remote cameras mounted on cranes and long arms. It is essential that these be placed carefully. In the wrong position they can be very dangerous and cause accidents. The larger the production the bigger the crew will be requiring accreditation, parking passes and space, and a briefing area for production meetings close to the broadcast compound.

If possible a dedicated rest and catering area should be available in order not to crowd the press office or other operational areas.

News Crews - News crews (usually one reporter, one cameraman and one soundman) shall be provided with assistance. In many situations the crews are not familiar with equestrian events and they will need guidance to obtain the best pictures of the event.

Crews must be accredited and a member of the press office staff allocated to liaise with them. It is advisable to allocate a separate area in the pressroom for TV crews. Their requirements shall be identified in advance, especially if they use editing equipment in the pressroom, which can take up a lot of space.

Pressroom facilities – Access to the press room is usually limited to the producer, director and production assistants. It is very important that the correct information is available which includes course plans (with descriptions, height of individual jumps, length of course, jump off course and time allowed), start lists, and results. Course plans for televised classes should be available one week before the event, and Start lists should be available several hours before the class in order to allow for sufficient preparation. Following the completion of the class, results must be made available immediately. Information relating to the competitors and horses should be readily available and collated in advance. In some cases, broadcasters will be taking the international signal via satellite and producing the programme in a studio. The TV Liaison Officer shall make sure that the relevant information is faxed or emailed to them.

Presentation studios – At larger events the Host Broadcaster may make a request for the provision of a presentation studio. This is usually located close to the arena so that the backdrop for the presenter is the arena itself. Every effort should be made to accommodate the Host Broadcaster if this is requested as it greatly enhances the TV coverage.

Production Company – (see also Host Broadcaster). The Production Company is either a separate commercial division of the national broadcaster, a specialist independent production company, or a combination of both. It is important to make sure that the terms agreed with the terrestrial broadcaster are understood and implemented by the production company.

Rights for Television - (see also Contracts) The FEI owns the rights to all World Championships, Continental Championships, World Cup events and World Cup finals, Nations Cup and Super League competitions. With all other events except where specified the rights reside with the Organising Committee or promoter

Satellite Timing - All broadcast satellite times are quoted in GMT. It is important not to confuse Local time or the time in Great Britain with GMT as they can all differ. GMT remains constant, however the time in Britain and mainland Europe changes according to the time of year, i.e. from the end of March to the end October. Britain is one hour ahead of GMT and the continent is two hours ahead of GMT.

Signal - Without a signal there can be no coverage. The Host Broadcaster, who is responsible for the cameras, television production facilities and associated personnel, produces the signal. The television signal is divided into two parts, Vision (video) and Sound (audio).

It is important to clarify in the contract with the Host Broadcaster that they will be providing an International Signal. The host broadcaster should provide, free of charge and as part of the contract, a complete copy of the international signal on broadcast quality tapes (Beta SP or Digi Beta) to the Organisers, and when appropriate to the FEI (refer to Rights)

Standards Conversion- In order for programmes to be able to be played in other territories it is often necessary to convert from one standard to another. The process, for example, of transferring from PAL to NTSC is known as a standards conversion.

Television competitions - Broadcasters are interested in competitions that are exciting, easy to understand, are visually pleasing and have a fixed duration, ideally one hour – shows must be ‘television friendly’.

Timing schedule - The time schedule of the competitions must be agreed with the TV producer. Many host broadcasters have a deadline. Once a time slot has been agreed it is very important to keep to it. The class should start exactly on time, not one minute before or one minute later. In Jumping, it is normal for the first horse to start 20 seconds after the agreed time. Most importantly the class must finish on time. Broadcasters have other sports to show in their busy schedule and will not tolerate significant changes in scheduling. If there is any doubt about being able to schedule accurately then professional advice and assistance must be sought.

TV Liaison Officer– Each Organising Committee should appoint a TV Liaison Officer who can liaise with not only the Host Broadcaster but also with International Broadcasters and news crews. This person should be available at all times during the show and be able to provide backup and information to broadcasters as a priority. This is of particular importance if a broadcaster is taking an international signal/ feed and they are producing the programming from their studios. The TV Liaison Officer needs clear recognition within the Organising Committee and must be part of the core team.

Uplink - In order to distribute the television signal from an event it is often necessary to send the signal via satellite. In order to do this it is necessary to have a satellite uplink truck on site. In order for the signal to be received by the broadcaster, a downlink will be required. It should be noted that an uplink is not always required. If the broadcaster has a ‘gateway’ nearby then a signal can be sent to the ‘gateway’ via fibre optics.

Video Format - Video format is the different type of tapes used in both professional and domestic situations.

Professional format:

The most widely used broadcast formats are Beta SP, Digi Beta, DVC Pro and DV Cam.

Domestic formats (home use):

VHS, Video 8, Hi-8 and Mini DV. All the formats are available in the three video standards. It is therefore possible to have VHS – PAL, VHS – NTSC and VHS – Secam.

All the cassettes look the same but need compatible machinery to play them.

Domestic videocassette (VHS) used worldwide are not broadcast quality.

Video Standards - There are three main video standards in the world, these are as follows:

PAL - mainly used in Western Europe, Australasia, South Africa.

NTSC - America, Western Pacific Rim

Secam - France and a number of French speaking countries.

Video standards \neq video format!

8. CONTACTS

Fédération Equestre Internationale (FEI)

The Fédération Equestre Internationale (FEI) is the international body governing equestrian sport recognised by the International Olympic Committee (IOC). It is the sole controlling authority for all international events in Dressage, Jumping, Eventing, Driving, Endurance, Vaulting, Reining and Para-equestrian. It establishes regulations and rules and approves programmes for equestrian competitions at Championships and Regional and Olympic Games.

Equestrian sport has been on the Olympic programme since 1912 with three disciplines: Jumping, Dressage and Eventing. It is one of the very few sports where men and women compete on equal terms. The FEI encourages the observance of the principles and spirit of horsemanship, particularly in the relationship with horses, and promotes the highest standards of organisation, judging, course designing, veterinary and medication control and fair play at international events. The FEI was founded in 1921 and is based in Lausanne (SUI). 130 National Federations are affiliated to the FEI.

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International Alliance for Equestrian Journalists (IAEJ)

The International Alliance of Equestrian Journalists (IAEJ) was created in 1966 to promote and maintain contacts among the equestrian journalists of all nations and as a body connected with the FEI, to discuss problems in which the FEI and the equestrian press are both involved. The IAEJ includes the journalists of the written and audio-visual press in charge of regular coverage of international equestrian sports. Its aim is to serve the prestige of the equestrian press and to help create a good climate between journalists on the one hand, and between all individuals, groups and organisations in these equestrian sports, on the other hand. The IAEJ especially tries to improve the working conditions of journalists covering such competitions and seeks to comply with the regulations of the International Association of the Sports Press (AIPS).

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**Association Internationale de la Presse Sportive (AIPS)
(Sports press international Association)**

AIPS, is the only world-wide organisation of the international sports media gathering together 143 member countries. It is a non-profit organisation, founded in 1924. It actively represents the interests of thousands of sports journalists all over the world. It has specialist commissions for all Olympic sports, including experts specialised in the respective branches. The members of these commissions work together with the organisers of big sports events in order to establish the best possible press facilities for the working media. The Commissions act as unifying factors for the international media, top sportsmen and sponsors through their presence at major sports events, organizing joint meetings, clubs and seminars for young journalists.

The AIPS Headquarters are located in Budapest, Hungary.

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